



Creative Practice at/and the In-Betweens Research Symposium

**Waikato Institute of Technology
Thursday 1 July 2021
Programme and Abstracts**

Creative Practice at/and the In-Betweens Research Symposium

**Events Rooms 1 and 2, Gallagher Hub
Waikato Institute of Technology
Thursday 1 July 2021**

Kia ora koutou and welcome to the Creative Practice at/and the In-Betweens Research Symposium. Creative practitioners within a tertiary education context may identify a number of strands of in-betweens in their existence. For some, this takes the form of multi-, inter-, or trans-disciplinary practices: producing work that fuses and utilises different media to articulate a singular meaning; or exploring how different forms of knowledge can be used to solve a common problem. In other instances, the in-between may be result of cross- and multi-cultural creative dialogue: how different artistic traditions and cultural practices can be brought into a fruitful embrace; or how one locates a space, metaphorical or literal, between different cultural identities.

We might also reflect on our dual roles as creative practitioners and educators – how do our experiences in each area of life relationally inform and shape the other? Or, alternatively, what experiences should be informing the other? How does artistic practice relate to best teaching practice? On a final and related point, there is the ever-pressing role that Te Pūkenga – not only as an educational institution but as an educational framework – might play in influencing creative practice and how those skills and knowledge are taught and researched. What are the different regional artistic voices within Aotearoa? What do they look and sound like? And how might they operate within a national context?

While we should not be so presumptuous to think that answers to these questions will necessarily materialise today, it is hoped that there may be room for contemplation and discussion at the very least. Moreover, we hope that the sharing of perspectives, methodologies, and projects in these realms may spark interest and connections amongst participants, with a view of developing further collaborations, extending artistic work, and demonstrating the need for creative arts research within our sector and society at this time.

Review Committee

Nick Braae
Rebekah Harman
Joe Citizen
Fiona Jackson

With thanks to

Linda McPhee
Lotta Bryant
School of Media Arts
Gravitas Printing
Cater Plus
Wintec ITS and Events

Getting Here and Around Hamilton

By taxi/Uber/shuttle: enter Gate 3 on Tristram Street and you can be dropped at the entrance to the Gallagher Hub (opposite Te Kōpū Mānia Marae).

By bus: the Hamilton Central Bus Terminal is located one block further north on Anglesea Street from Wintec City Campus.

Driving: there is underground public parking on Anglesea Street (effectively opposite the Gallagher Hub).

Hamilton has a rapidly growing reputation for its stylish and sophisticated bar, restaurant, and cafe scene, all within five minutes walking distance of Wintec. Here are some favourites....

Mr Pickles – on Victoria Street; tapas and drinks in the new Riverbank Lane development with views of the river; the preferred post-meeting Friday afternoon venue for the Music Department

Wonderhorse – on Victoria Street; Hamilton's best cocktail bar

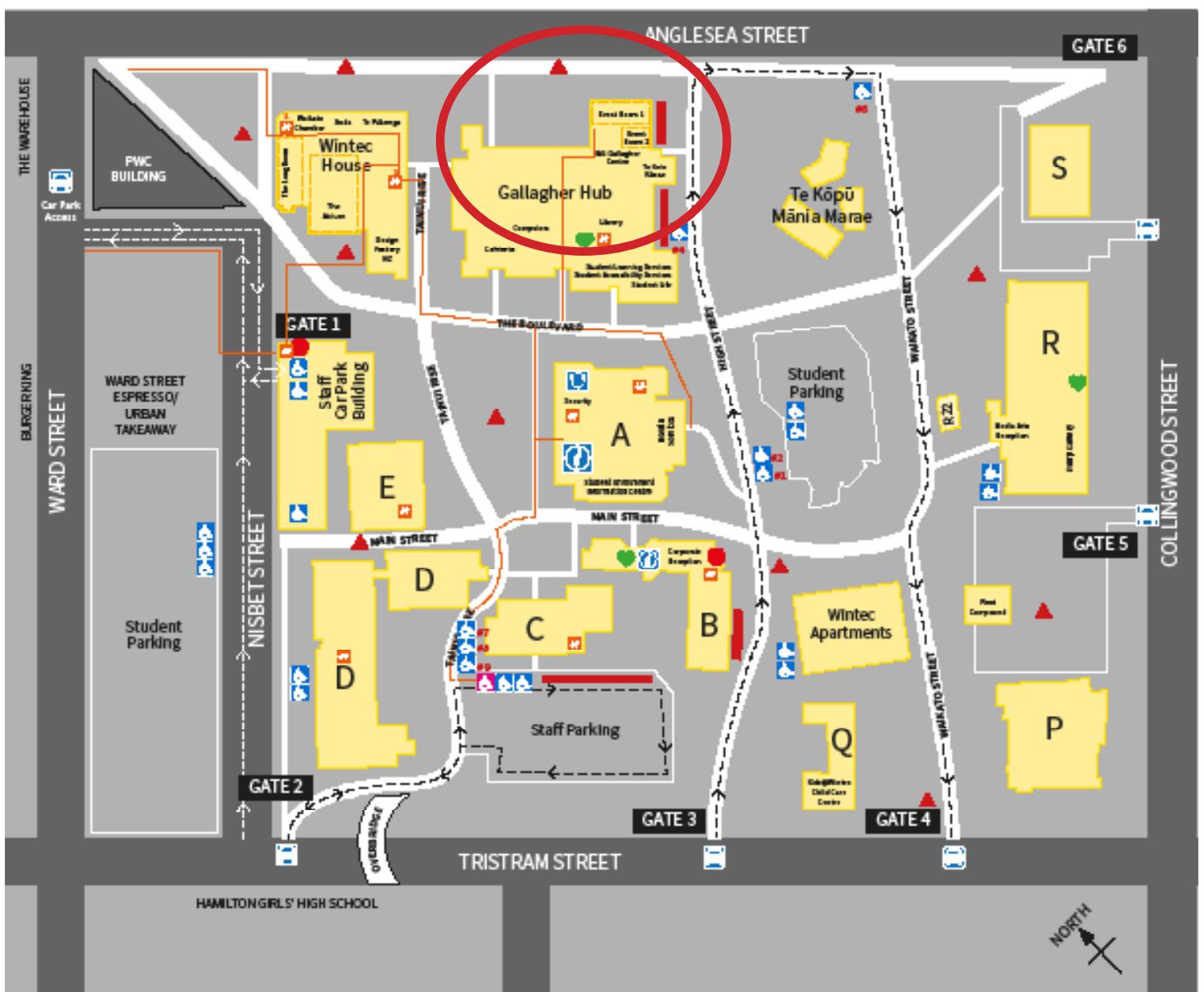
Craft — on Hood Street; the widest range of locally and nationally sourced craft beers

Scott's Epicurean — on Victoria Street; excellent coffee and breakfast

Mavis and Co. — on Wintec Campus; good coffee nearby

Duck Island Ice Cream — on Victoria Street (next to Mr Pickles); gourmet ice cream flavours for an after dinner treat

If you would like recommendations for other eating options (Indian, Chinese, Vietnamese, Thai, fusion, Turkish, and much more), ask one of the locals and we'll be happy to point you in the right direction!



Schedule (Events Room 1)

8.30am	Registration
9am	Events Room 1 – Mihi whakatau/Welcome
9.30am	Events Room 1 – Methods (Gail Pittaway)
	Jane Venis/Hannah Joynt, Otago Polytechnic Mutually Inclusive: Strategies for Collaboration
	Nicol Sanders-O'Shea/Dale Sattler/Graeme Cornwell/Quinton Bidois, Toi Ohomai Creative Practice & Other Curiosities
10.45am	Morning Tea
11.15am	Events Room 1 – Materials and Technologies (Rebekah Harman)
	Tobias Danielmeier/Blair Isbister/Colleen Fay, Otago Polytechnic Data City / Meta House
	Joanne Donovan, Toi Ohomai Textiles in a crafting continuum: exploring a vernacular design process for artisan textile production
	Bruce Russell, ARA Mis-competence: a generative creative practice methodology
12.30pm	Lunch
1.15pm	Events Room 1 – Pedagogy (Bruce Russell)
	Marcos Steagall, Auckland University of Technology Social design as a thematic experience for teaching creativity in tertiary education
	Elna Fourie/Cate Prestidge/Gail Pittaway, Wintec The tasting table: food as theme and instigator of creative and practical projects
	Julia Booth, Wintec How can classically trained singing teachers support kapa haka training effectively?
2.45pm	Changeover
3pm	Events Room 1 – Music and Creativity (Nick Braae)
	Debbie Nisbet, Wintec Composing Five Pieces in Different Styles by Manipulating Themes
	Horomona Horo, Wintec Huakina te Whitiwhiti Kōrero - Open Conversations
4.15pm	Colloquy/Kōrero
	Jeremy Mayall, Creative Waikato/Wintec Imagined futures: exploring the connections between creative practice, well-being, and community

Schedule (Events Room 2)

8.30am	Registration
9am	Events Room 1 – Mihi whakatau/Welcome
9.30am	Events Room 2 – Beyond Humanism (Nick Braae)
	Joe Citizen, Wintec The non-human Other in Tertiary Art Education Aotearoa
	Madaleine Trigg, Massey University Kneading bodies: Contact improvisations as a creative practice research methodology
	Jill Sorensen, Whitecliffe Learning from things: research as inter-entity collaboration
10.45am	Morning Tea
11.15am	Events Room 2 – Stage/Screen (Julia Booth)
	Nick Braae, Wintec Mum’s Kitchen: Scoring Loss in a Contemporary New Zealand Musical
	Bridget Sutherland, Eastern Institute of Technology Between film and paint, image and text
	Paula van Beek, Whitireia Stage and screen and everything in-between: making performance online/offline
12.30pm	Lunch
1.15pm	Events Room 2 – Visual Media (Gareth Williams)
	Lisa Clunie/Thorsten Hoppe, NorthTec wet_land: a study of the Hikurangi Repo
	Inge Andrew, Otago Polytechnic Creative Practice: Research, Workbooks and Narrative
	Jessica Thomas, Wintec Talking in Pictures
	Julie Humby/Alan Hoskins, ARA Curate Me: an exhibition that embraces the space in between
2.45pm	Changeover
3pm	Events Room 2 – Contemporary Arts (Bridget Sutherland)
	Amanda Watson, Wintec Collaborative Painting in Contemporary Arts
	Leighton Upson, Massey University Personal connecting with the forest through painting to promote native plant awareness

Abstracts

Session 1A: Methods

Mutually Inclusive: Strategies for Collaboration

Jane Venis and Hannah Joynt
Otago Polytechnic

Collaboration in the arts is an umbrella term for diverse working strategies that require more than one participant. As artists we are trained to work independently, yet one of the key methodologies in contemporary art today is an emphasis on collaborative practices. Visual and Fine Arts qualifications still benchmark the 'solo' exhibition as the final test. Through training an arts practitioner is encouraged to lean towards a 'solo' practice, and therefore working with others might appear to be difficult for those not familiar with collaborative methodologies.

However, collaborative approaches can be highly beneficial and lead to outcomes far greater than working alone. As working artist educators who work both nationally and internationally, we present four collaborative approaches that stimulate and inform our respective solo practices and have become integral to forging our identity as an artist duo. We will situate the four approaches within historical and contemporary collaborative practices.

- A contemporary Community of Practice – building relationships: where all members of the group develop, curate, administrate and exhibit a themed selection of works;
- Parallel Processes: whereby practitioners respond to each- others' individual practices to reach new and unexpected places in tandem;
- Two hands are better than one: where both practitioners make the same piece of work simultaneously;
- Specialised expertise: making an 'expert' individual contribution as a supporter of a major project, for example an artist is engaged to work in a community mural project often with the purpose of generating some sort of agency with the participants.

Collaboration is an energetic and beneficial accompaniment to solo practices. The development of our shared interests and idea generation in our own shared practice is useful modelling for our students in how to work successfully together.

Creative Practice & Other Curiosities

Nicol Sanders-O'Shea, Dale Sattler, Graeme Cornwell, and Quinton Bidois
Toi Ohomai

This panel presentation will focus on how the Toi Ohomai creative staff (teachers and management) model processes of learning, cross-disciplinary exploration, research and design production for students through several annual exhibition opportunities on and off campus. Often the exhibition will begin with a provocation and responding to it is a way of generating new works and new ideas. Emerging researchers are supported by other staff to engage in the process and share ideas in the development of the final exhibited work.

By demonstrating individual and collaborative creative practices students are given insight into staff/artist/designer research interests and how these interests inform teaching practice. Students are able to see staff 'doing what they teach' as well as better understanding the creative processes employed by staff when making work and how artists/designers creatively respond to provocations. These exhibitions also give students the opportunity to informally and formally engage with staff in unpacking the concepts within each staff members work. In tandem with the creative and collaborative element of each of these exhibitions lies the production aspect. Here, exhibition design, installation practice, branding and publicity are again modelled for students. Finally, dissemination and value are modelled for students via formally published exhibition catalogues. The focus of the presentation will be Toi Ohomai creative staff's most recent exhibition "Other Curiosities", from process to production including original provocation, installation, exhibition and dissemination.

Session 1B: Beyond Humanism

The non-human Other in Tertiary Art Education Aotearoa

Joe Citizen
Wintec

As the regional polytechnic sector amalgamates in Te Pūkenga, there is an increased need for art educators to provide experiences that result in better outcomes for Māori and Pacifica learners. Doing so means engaging with relational understandings of what it means to be Māori and Pākehā, not in a binary and essentialist manner, but rather as both being "ongoing products of a history of continuous cross-cultural encounter." (Stewart 2017, p. 138) In practice, this may be unsettling for those Pākehā art educators who have not questioned their own cultural traditions

that valorise the accumulation of knowledge as a pre-requisite for educational authority.

Attempting to work at the intercultural hyphen (Fine, 1994), means acknowledging that Māori and Pākehā understandings of the world are informed by different metaphysical frameworks. For this Pākehā practice-led creative arts educator, becoming more Māori-centric has meant considering how Western art traditions are grounded in the same universalist claims of a European Enlightenment project that underpins the violence of our colonial past. As 'new' Western understandings of relational ontologies and non-human agencies emerge through post-humanism and new materialism, there is a need to engage with their claims more critically within the context of Aotearoa-New Zealand. Nonetheless, acknowledging the agencies of the non-human Other means that the category known as 'art' is problematic at best, as what art is, who makes it, and how it operates, is severely disrupted.

Kneading bodies: Contact improvisations as a creative practice research methodology

Madaleine Trigg
Massey University

This paper focuses upon contact improvisations with dough to cultivate a nuanced, embodied understanding of material agency and relations in-between bodies. Acknowledging the anthropocentric inclinations of performance practices, this research aims to unsettle these by exploring what occurs when we 'partner' with non-human bodies and these materials move us. This creative practice forms the basis of my current doctoral research in moving with materials. My practice as an interdisciplinary performance artist works to embody and extend post-human understandings of inter-species relations, with contact improvisation as a core creative methodology. Following choreographer Susan Leigh's proposition that contact improvisation 'establishes the possibility of an alternative formulation of individual and collective agency', which is 'neither leading or following' but a 'moving with' or a 'being moved by', I adopt this approach to explore how we can interact with other bodies.

Reflecting upon footage of Knead and Rising, I consider how partnering with dough productively complicates post-human relations, in particular how the weight and strength of the dough affected my ability to move. Additionally attending to the material at a microscopic level, I mix in biologists Donna Haraway, Rob Dunn and bio-artist Tarsh Bates to explore how the biological blurring of boundaries between bodies manifests through kneading. This research is an interdisciplinary and inter-species collaboration, manifesting in performance, films and photography which emphasises the agency of materiality in living and making art. Destabilizing the sovereignty of bodies and the significance of human cognition in agential matters; kneading bodies in performance makes tangible how multiple bodies are bound together in mutually constitutive processes of becoming.

Learning from things: research as inter-entity collaboration

Jill Sorensen
Whitecliffe

This presentation engages the term Shared agency as both a research aim and a systematic speculative practice of waiting on and responding to nonhuman agency in the material and durational outworking of creative research. Focusing on two research projects, Travels with Friends (TJ Demos) 2019-2020 and Breathing with Oaktree 2019 it proposes and discusses creative research methodologies and communicative modes that seeks to facilitate equitable collaborative practice between a collective of humans and things. This research is underpinned by a practice of waiting with an attitude of receptive un-knowing and responding to nonhuman agency. In this context 'practice' refers to both art practice and 'to practice'; a practical activity undertaken repeatedly in the hope that something is learned, or a skill developed. It is speculative in that it requires suspending expectations of what might arise; I am waiting to see what things will teach me.

The two projects presented investigate ways in which a (human) artist might acknowledge that materials, objects, and places have their own agency and material voice. Rather than 'using' materials and tools this research seeks to invite and open out a relationship of collaboration, adhering to a set of guidelines developed in response to the agencies and abilities of devices, materials and things. In practising this unfamiliar methodology (trying, failing, trying again) and seeking to learn how to collaborate with things, a multi-entity research collective emerges, a material dialogic of energetic interplay and agentic collaborations.

Session 2A: Materials

Data City / Meta House

Tobias Danielmeier, Blair Isbister, and Colleen Fay
Otago Polytechnic

In 1999, the Dutch architecture practice MVRDV considered Datatown (Maas, 1999), a utopian place that is purely based on data: a place that wants to be described by information only; a city that knows no given topography, no prescribed ideology, no representation, no context. The symposium contribution maps recent advances and

industry developments that have led to an abundance of raw data for architecture design decision making. With growing pressures on climate change, increasing needs for food production, lack of affordable spaces, and increased awareness of localised ecologies, the proposed presentation reflects on the aforementioned theoretical framework and explores how data driven approaches to architectural designs can improve spatial and performative responses as well as communicate cultural perspectives.

By discussing the growing level of critical data availability, the presentation explores how new software tools and regulatory information help inform design decision making. However, industry and academia struggle to process and leverage data in effective ways. Oversupply of information and competing values have become barriers to effective decision making in architecture context. Thus, the presentation questions how segmented data of Datatown may inform a single building and site outcome in a productive and meaningful way? The work considers how creative practice methodologies (Skains, 2018) may help to help our building industry as well as architectural pedagogy. While exploring insufficiencies of tools available to planners, the authors also explore data that has the potential to inform and foster national identities of Aotearoa New Zealand.

Textiles in a crafting continuum: exploring a vernacular design process for artisan textile production

Joanne Donovan

Toi Ohomai

The research is an exploration of a pathway to realignment towards a more connected, more quiescent experience of textile materialism. It is an investigation of a vernacular process when applied to textile making, with a view to material encounters intentionally linked to thoughts, feelings, experiences and values. The goal is to explore a process that potentially offers a rewarding alternative to commodified imperatives through an alternate material experience. The textiles produced are not intended specifically as clothing or homewares, but are envisaged as outcomes of a process that repositions textiles within a direct expression of individual culture. The textile work is presented as a working hypothesis for a model of creating textiles in relation to people and place, rather than as a product designed to entice consumption. Building on a logic of self-reliance, the research aligns with material explorations designed to evoke a more cyclic economy of making and use. A continuum of material engagement is interrogated where individual agency and creative autonomy are central to producing outputs, thereby removing the relationship with textiles from a dependence on external industries. The textiles are intended to evolve using a temporal, responsive approach, by making with materials that are readily available such as animal fibre and reclaimed textiles.

Mis-competence: a generative creative practice methodology

Bruce Russell

ARA

I have previously defined 'mis-competence' as: 'the ability to do something both deliberately wrongly, and well'. My definition of this neologism drew heavily on an analysis of the work of Chris Knox, because it was from within the Knox-dominated milieu of 1980s post-punk popular music in New Zealand that the influence of the 'mis-competent virus' spread into the evolving sound underground. Many commentators (and practitioners) mistakenly regard this alternative and radically pragmatic approach to competence as merely the first stage in a positivistic progression from incompetence to full capability (often ideologically characterised as 'professionalism'). My belief is that mis-competent techniques are in fact qualitatively different.

Radical mis-competence is often associated with an explicit framework of creative constraint with regard to the use of minimal and/or obsolete technology. In seeking to explain my affinity for such technologies in the realization of my work I argue that the Bourdeurian category of habitus can be usefully applied to technologies, and that it is only as the exchange value leaches from 'outmoded' technologies that they can be taken up to do genuinely new work of a potentially revolutionary nature.

I argue that mis-competence in a societal context is radically autonomous. Firstly in Bourdeurian terms (far from the dominant pole of heirarchization), secondly in terms of the subjective freedom of thought patterns identified by Gary Peters consequent upon the ironic intentionality of failure in improvisation, and thirdly in terms of the technological supports which are commonly employed in ways antithetical to established forms of habitus.

Session 2B: Stage and Screen

Mum's Kitchen: Scoring Loss in a Contemporary New Zealand Musical

Nick Braae

Wintec

This paper functions in part as an exegesis of a recently premiered New Zealand musical, *Mum's Kitchen*, which was collaboratively written and composed by a team of four creatives. The show centres around three brothers who

return to their family farm after their Mum passes away, and they must settle the estate, while processing their various states of grief for their childhood home and family. *Mum's Kitchen* treads relatively familiar New Zealand theatrical ground, then, in terms of exploring themes of masculinity, emotional performance, and familial communication.

The question of a distinct New Zealand musical language is one that has occupied writers for many years, and this becomes even more pressing in an idiom (musical theatre) that has such a limited tradition in this country (di Somma, 2016) – in other words, how to write musical theatre songs to tell a distinctly New Zealand story when such a musical language (arguably) does not exist? While the musical was not created to answer this question, the creative responses of the two primary composers provides some answers to this question, which, in turn, is revealing of how style and compositional choices are perceived to function in a musical.

Taking its cue from Murphy (2014), this paper analyses the songs in *Mum's Kitchen* that directly addresses themes of loss and nostalgia. I suggest that despite the different composers on the project, there is a unified set of strategies as to how loss is “scored” into the songs: use of “anachronistic” styles (such as the country waltz) to evoke a past era, and a collection of contemporary harmonic devices (open chord voicings, harmonic ambiguity) that evoke emptiness and uncertainty.

Between film and paint, image and text

Bridget Sutherland

Eastern Institute of Technology

A discussion of my abstract film work that combines both a moving image practice and painting. The presentation will include screening several short video works. The first is 'Twelve Hours of Daylight' - a short film quoting poems by Len Lye, William Blake and Colin McCahon. This film was hand painted directly onto 16mm and 35mm film stock. Its abstract painterly sequences are combined with hand drawn text and other archival and filmed footage to foreground questions concerning ecology, time and human consciousness.

The second film, 'Seeing War', focuses on the emotional lives of horses at the front in WWI. It engages in an abstract language that explores the perspective of animals and their vulnerability. Again it is hand-painted onto 16mm film and combines text from a poem by Wilfred Owen, archive and other filmed and painted material. In this work the internal life of the animal is foregrounded, with a focus on the animal gaze and other more unconscious ways of communicating their knowing, their seeing and their fear. I will discuss the role that music plays in combing the different elements and the ways in which it speaks to the interplay between image and text. In both instances the soundtrack was provided by musician David Kilgour.

Stage and screen and everything in-between: making performance online/offline

Paula van Beek

Whitireia

Over the past 10 years I have engaged interdisciplinary art practices to find new performance forms that respond to our increasingly digital and networked lives. I work with 'expanded performance' which brings together and extends the possibilities of theatre, performance for the lens/screen and digital video installation art practices. Striving to retain the 'live-ness' of live performance I have extracted online experiences into in-real-life events and turned live performances into screen-based and smartphone-based works. I align my research with feminist theory to create an intersectional approach to art making that does not privilege a single way of telling or receiving a story. I am concerned with collapsing binary boundaries between self/other, interior/exterior, actor/audience, online/offline and visible/invisible.

In this 15-minute presentation I will discuss my previous interdisciplinary artworks in the context of my current research into the live-ness of live-streamed theatre at Te Auaha: NZ Institute of Creativity. As a tutor on the Whitireia Stage and Screen programme at Te Auaha campus I adapted and directed the play *Ubu Rex* for both live and remote audiences in November 2020. The work blended stage and screen strategies creating two unique shows at once – one for the live audience and an enhanced version for the remote audience. Exclusive live-streamed content included pre-recorded scenes, digital overlays and characters' POV. Valuable findings around digital theatre spectatorship were raised through surveys and interviews. I am currently developing a new work based on Shakespeare's *Romeo and Juliet* and will be testing three different streaming platforms for interactivity and live-ness. The outcome will be presented simultaneously live at Te Auaha and streamed via an Australian-based online theatre festival in September 2021.

The sudden pivot to live-streaming due to Covid-19 pandemic social distancing has created a recent global explosion in the field of expanded performance. My research aims to develop performance forms that responds to the integration/ collapsing of our on and offline lives. Even though NZ is relaxing social distancing measures it is important that we do not get left behind in this research and innovation of hybrid and interdisciplinary performance forms.

Session 3A: Pedagogy

Social design as a thematic experience for teaching creativity in tertiary education

Marcos Steagall

Auckland University of Technology

In 2016, Marc Steen, a researcher from the Centre for Behavioural and Societal Sciences, advanced that Social Design is a stage in the evolution of skills and expertise. It is a necessary step that needs attention as it influences design practice more broadly. The need for this approach is highlighted by the effects of COVID-19 pandemics and the unequal impact experienced by communities according to their economic condition. This paper presents the project brief created for students majoring in the final year of Communication Design bachelor's degree. Using Design-based research (DBR — Collins, 1999; Brown, 1999), the researchers and educators developed content within the thematic of Social Design through chronological activities in the classroom over 12 weeks. The brief associated design practices with real-world issues bringing attention to Aotearoa's complex and wicked problems. The brief asked students to explore mixed methods through a post-positivist paradigm that provided a collaborative platform, bringing historical, comparative, philosophical, and phenomenological perspectives. The class dynamics included sessions with scholars, entrepreneurs, and the design community, providing a discursive space that converged the design industry, stakeholders, and academia. Students developed award-winning design solutions integrated to an extensive contextual analysis and process documentation. The outcomes aimed to understand and promote local realities, integrating social, technical, and cognitive dimensions of knowledge construction. Designed artefacts ranged from branding, graphic design, wayfinding, UX/UI, AR, and VR technologies. The study contributes to discussions about the use of Social Design at the tertiary level (Easterday, Gerber & Rees Lewis, 2018; Souleles, 2017; Cipolla, Oliveira Serpa & Afonso, 2017), introducing students to the complexity of the wicked problems that involve a range of stakeholders and multiple systems approaches (Margolin & Margolin, 2002).

The tasting table: food as theme and instigator of creative and practical projects

Elna Fourie, Cate Prestidge and Gail Pittaway

Wintec

Food is a signifier of culture, generation, and social status. Each recipe is a narrative and each dish arising from a recipe an exploration of the word made flesh (or textured vegetable protein or aquafaba!). Building on the centrality and redundancy of food in our lives, three panellists who are teachers and researchers discuss how we have chosen to use food themes, developing our own and our student's communication and creative practice. Having shared our mahi with each other, we share techniques, synergies, reflections and a tasting table of stimuli.

Elna Fourie is a Senior Academic Staff Member at the School of Media Arts, and a facilitator and coach at Design Factory New Zealand (DFNZ). Discussing a recent student project from DFNZ, she brings to the panel reflections on the potential of food-based projects to allow for multi-disciplinary engagement, for student-community collaboration, and for applying human-centred design approaches to solving societal challenges.

Gail Pittaway is a Principal Academic Staff Member in the School of Media Arts and a teacher of Writing, Storytelling and Creative Media. Currently a PhD candidate at the Central Queensland University in Creative Writing, she is writing a Creative Nonfictional food memoir. She will discuss the use of food as stimulus for students' writing and how investigation into food writing and food practices have generated a portfolio of articles and chapters for her own research.

Cate Prestidge is a Principal Academic Staff Member in the School of Media Arts, teaching media, communication and professional practice. Her masters study included examining the value of applied learning and the 'soft skills' required for graduates to thrive in the creative industries. Cate will discuss the ways food has featured in recent student learning, including; breaking down barriers for diversity interviews and the challenges of managing a test kitchen.

How can classically trained singing teachers support kapa haka training effectively?

Julia Booth

Wintec

Vocal pedagogy is multidimensional and often polarizing even within the same genre. There are no degree level vocal pedagogy courses offered in Aotearoa however methodologies such as bel canto underpin the majority of classical singing training. Bel canto technique refers to both the style of singing and the method employed for effective training. The 'rules' are suitable for the style however is it effective to apply these same 'rules' to genres outside of classical singing training? Which elements are transferable and which are unique to the demands specific to classical singing? The ability to discern the difference can be understandably challenging. With conflicting

methods and convoluted voice science, it is not surprising to discover through anecdotal evidence that singing teachers show trepidation towards styles and voice use outside the realm of their own training. Most concerning is the reluctance to support students interested in pursuing kapa haka training for fear of vocal fatigue and/or damage. It is true that all high intensity singing, including haka, present vocal risk. However when training is supported by a model of vocal function, rather than a method of singing, teachers are able to transcend style by training vocal efficiency and facilitating artistic choice free from aesthetic bias. There is an opportunity and need to develop support for classical singing teachers to broaden their understanding of kapa haka through a physiological and cultural lens. How can we create stronger pathways to develop the versatility of classical singing teachers to enable more student-centered learning through informed responsive teaching?

Session 3B: Visual Media

wet_land: a study of the Hikurangi Repo
Lisa Clunie and Thorsten Hoppe
NorthTec

wet_land is an ongoing body of work that has arisen out of practice-led research into the psychogeography and complexity of place. From 2019 artists' Lisa Clunie and Thorsten Hoppe, a visual artist and musician/ historian respectively, have collaborated with one another and their community to create an art exhibition about the Hikurangi Repo(swamp).

Just ten minutes North of Kamo (Whangārei), the Hikurangi Repo was once one of Aotearoa's largest wetlands. However, today it is difficult to appreciate its immense scale and the importance it once had as a diverse ecosystem and form of carbon sequestration, as over 90% of it has been modified through drainage. Desire for arable farmland to 'enrich the dominion' drove the New Zealand Government's agenda to drain the land initially from the end of the 19th and throughout the 20th Century. The exhibition wet_land utilizes photography (documentary and experimental), ambient sound recordings, drawings, interviews, plant life and historical objects of significance from the Hikurangi Museum to explore the repo and to draw attention to the history of human intervention in this landscape. Clunie and Hoppe recognise that this is a complex history underpinned by different perceptions held by settlers and mana whenua of the value and use of whenua (land) and wai (water). The artists believe it is important to acknowledge this complexity from the vantage point of the present, to reconsider the future of the Hikurangi Repo.

In this presentation the artists propose that art offers new ways to look at and solve problems, particularly in terms of critical thinking and the communication of knowledge. It provides a mechanism for bringing people to the table to share their unique perspective, disrupting entrenched positions and opinions. The spirit of open co-operation and shared knowledge was central to this project. They will share images from their exhibition, discuss their research methodology and demonstrate how invaluable collaboration with their community was in the production of this body of work.

Creative Practice: Research, Workbooks and Narrative
Inge Andrew
Otago Polytechnic

Engaging with workbooks and sketching are not new in design practice but there are ways that narrative mapping and pictorial narrative can seek to bring a deeper understanding of a community and establish a successful design outcome. For my Masters project, I worked with Stopping Violence Dunedin (SVD) who instead of placing blame on their clients, work to empower them with a sense of positive self-worth. These men, who are often victims of abuse themselves, tell their story, become part of a supportive community and learn to develop positive non-violent relationships. It became clear early on that the men who choose to engage in the process, must commit to a journey of transformation in order to change the trajectory of their lives. Older members of the community (who act as mentors) and the SVD facilitators aid with this process towards the possibility of living a non-violent life.

During the research phase of the Masters, a series of themes were identified from interviews with the facilitators which along with a personal workbook became a starting point to visualising this journey. These themes included the importance of making connections, developing altruism, and accepting the possibility of hope. The concept of the mentor (or those that had "been there done that") and the journey was further contextualised with ideas and intentional sketching of a so-called first aid kit as well as metaphorical ideas of the journey itself. This process resulted in a pictorial narrative map or 'pathway of support' for the men at SVD which is then translated into ideas of a value object for the men when they reach certain milestones of the journey. This narrative map also contextualised aspects of storytelling, cultural connectivity and whakawhanaungatanga which were key components of this project. By combining research, design methodologies and creative practice, I was able to understand a community who don't often have a voice in everyday discourse in order to add value to their process of change.

Talking in Pictures
Jessica Thomas
Wintec

Shaun Tan, trailblazer in the world of wordless books, said 'don't ruin a good story with too many words.' I argue that picture books are the ultimate opportunity for the development of a new language- one which does not define but rather opens up an interpretive space, expanding the potential for meaning-making rather than imposing a fixed narrative upon the story. Within the familiar narrative arc structure, wordless picture books push the artist to develop ideas across multiple frames and expand the potential of their ideas.

Picture books inhabit the liminal space between language and meaning; neither children's story book nor novel, they retain the capacity to provoke meaning and pull the reader into a collaborative exercise which transcends the comparatively passive exercise of taking in words on a page. This paper discusses the power of picture books to motivate imaginative journeys and ways they represent a trans-disciplinary practise of composing story with picture. Furthermore, they are an inclusive space where audiences of all ages can enter in, their capacity to interpret images an all-access ticket to the world the artist has created, uninhibited by the bars of literary proficiency. Wordless stories transcend age, ethnicity, reading ability, and open up literature to a wider readership. They offer a place in which art becomes narrative, image is elongated through time, and ideas can be expressed in greater depth without the complex language associated with artistic practice.

Curate Me: an exhibition that embraces the space in between
Julie Humby and Alan Hoskins
ARA

The concepts of inter and interstices are engaging as many interesting aspects of life occur at the interstices, at the space in between. We wanted to explore what an inter-/cross-disciplinary and cross-cultural exhibition would look like that engaged with the Ara Artwork Collection. From the outset, Curate Me, was to be a show that did not fit neatly within traditional exhibition boundaries. The multi-faceted nature of the exhibition provides a new lens through which to see art and the Ara Artwork Collection. The intention was to encourage participation from all faculties, supporting and acknowledging the contribution of diverse students. People were invited to respond to an artwork of their selection from the Collection in a creative manner, either visual or performative in nature, e.g., construction, fashion, drawing, etc. The exhibition will show the responses alongside the selected Collection work. There is also an app that accompanies the exhibition, offering viewers the opportunity to engage with the artworks using their smartphones. For many years audiences have been able to engage with artists in galleries through technology, but often it has been one way, artist to audience. In exploring the use of digital technology, Curate Me wants to extend the interaction to two-way communication, actively supporting students' reflective learning skills and development, and offering viewers an active, alternative and focussed viewing of an exhibition, away from the historical cultural narrative of the exhibition space, enabling viewers to gain new perspectives on the everchanging world of the 'exhibition'.

Session 4A: Music and Creativity

Composing Five Pieces in Different Styles by Manipulating Themes
Debbie Nisbet
Wintec

This paper examines works that were written for a Masters project, the aim being to compose two themes which would then be manipulated and written in the style of four different musical periods – Baroque, Classical, Romantic, and Twentieth Century. The composition of these works studied how an original melody could be developed, arranged and orchestrated according to the characteristics of each musical period. These works are distinct in that they use the same two themes which have been manipulated over five compositions to sound as if they were composed in five different musical periods and musical styles. These compositions provide a useful teaching tool when demonstrating to students how music based on the same theme/s can sound completely different, depending on the harmony, texture, orchestration, and the time signature used. A theme originally written in 4/4 time can take on a completely different life when manipulated to sound in 5/4 time for example, and opens up a whole new range of possibilities for artists and educators.

Huakina te Whitiwhiti Kōrero - Open Conversations
Horomona Horo
Wintec

This presentation unlocks dialogue that may have been sitting in the shadows of our everyday practices as artists, creative practitioners and even as an academic. As a practicing artist for over 20 years, working in both the creative fields of music and performing arts, as well as an educator in teaching in schools and tertiary education, I have

witnessed a number of cross-cultural pathways that have ended in many ways – from sitting on sacred grounds in the Taroko Mountain Ranges with the Indigenous peoples of Taiwan connecting through stories of navigation and song, through to presenting Indigenous Cultural Musical Practices in Weimar, Germany, with European Composers and Creatives establishing the beauty of cultural stories. Our creative arts practices give us a global understanding of human identity, merging together traditions, legends, mythology and beliefs.

Conversations of creative and cultural identity, and academic validation over cultural epistemologies, have evoked many discussions and many more debates. As Māori cultural identity is becoming more visual in NZ society for different reasons from issues like, what does “institutional racism” look like, to more subjective challenges of what real New Zealand histories will be taught in schools in 2022, through to our NZ Arts sector in, artistic and cultural appropriation in our creative arts communities.

“Huakina te Whitiwhiti Kōrero - Open Conversations” is an insight into the world of creative arts dialogue and talks in and around the discussion of creative collaboration in our Arts community, through the perspective of current practicing artists, who work in both community (regional/national/international) and education sectors (primary/secondary/tertiary). Through an artistic lens we share our differences and similarities of story, our unique understanding of identity, and our opportunities to discuss resolution to, reiterate connections, and to find commonality to our unique NZ arts community...

“Come with me, and you’ll see, a new world of pure imagination” – Willy Wonka

“Music is intelligence, having fun” – Albert Einstein

Session 4B: Contemporary Arts

Collaborative Painting in Contemporary Arts

Amanda Watson
Wintec

Paintings and other symbolised image systems contribute to the way we see and understand the world, however accurate or flawed they may be. I am interested in how to make paintings that allow environments to be creative protagonists rather than passive objects of representation. My painting practice involves engaging with geographical places by wrapping surfaces of the land found there, and as a result the canvas records my encounters with it over time and reveals exchanges between myself as an artist and the outside and studio environments, in the context of ‘new materialist’ theory. The paintings yield a dense and complex view of places and makes manifest the relationships between process, gesture, environments, and myself, and in this way reveals experience of place in unexpected and multifarious ways.

To extend these ideas further, I am looking at how a collaborative approach in the making process of paintings outside in environments by including bystanders, locals, and friends might affect the recording of encounters of place, and how it might contribute to new-materialist theory and Donna Haraway’s concept of ‘borderlands’ where the push and pull of knowledge occurs. My paper will address this idea by referencing contemporary artists who are working collaboratively in their practices, and also site-specific artists. This is a new area of inquiry so I would be presenting initial ideas for discussion.

Personal connecting with the forest through painting to promote native plant awareness

Leighton Upson
Massey University

This creative practice PhD research investigates a problem of how to orientate painting so as to inspire people to engage with native flora. The problem is explored through methodological trials that mix diverse painting procedures and temperaments in order to create unique artworks particular to place. This study is an example of an active personal connection to our native forests biodiversity and wonder through painting. The dilemma is how to keep painting open to the diversity within the forest’s multiple and specific forms, intensities, nuances and sensibilities. This study explores painting’s versatility to integrate site-specific with studio-based methods. It is inspired by a range of native tree species, including Kohekohe, Pukatea and Tawa, located in a prescribed 10 x 10 metre site within a rare native forest pocket in New Plymouth. Our earth calls for a rethinking of our relationship with our local living ecosystems. We need to foster a kaitiakitanga, an ecological consciousness, with our wonder-filled and life sustaining native botanical diversity. My two aims of engaging people with native flora and expressing the diversity of the forest is realised through applying a variety of different painting styles.

Colloquy/Kōrero

Imagined futures: exploring the connections between creative practice, well-being, and community

Jeremy Mayall
Creative Waikato/Wintec